

Philip Martin Kern Dye

EIGHT · SONGS
COMPOSED · BY
E · A · MAC · DOWELL

OP · 47 ·

BREITKOPF ·
UND
HÄRTEL ·

TO CLARA KATHLEEN ROGERS.



EIGHT SONGS

with

Pianoforte Accompaniment

composed

by

E. A. Mac-Dowell.

OP. 47.

Pr. M. 2. —.

Copyright of the Publishers for all Countries.



Registered in the Archives of the Union.

BREITKOPF & HÄRTEL,
LEIPZIG, BRUSSELS, NEW YORK.

20341.

Copyright 1893, by Breitkopf & Härtel.

I.

"The Robin sings in the Apple-tree."

E. A. Mac Dowell, Op. 47.

Moderately, with feeling.

mf

The rob - in sings in the ap - ple tree, The blackbird swings on the

mf

p

thorn, — The day grows old and si - lence falls, Leaving my heart for -

p

retard slightly

retard slightly

pp

lorn. — Night brings rest to man - y a soul,

pp

dolciss.

Yet mine is dark with woe; Can I for - get the

dolciss.

mf

days gone by When my love I whis - pered low? O rob - in, and thou

mf

p

blackbird brave, My songs of love have died, How could you sing as in

pp retard slightly *pp*

byegone days, When she was at my side. (E. A. M.)

pp retard slightly *ppp*

II.

Midsummer Lullaby.

Dreamily. *pp*

Sil - ver clouds are light - ly sail - ing Through the drow - sy,

pp *sempre pp*

trembling air, *pp* And the gold - en summer sun - shine Casts a glo - ry

slightly retard

retard

eve - rywhere. *pp* Soft - ly sob and sigh the bil - lows As they dream in

pp *pp*

slightly retard

sha - dows sweet, And the swaying reeds and rushes Kiss the mirror at their feet.

p *slightly retard*

pp

Sil - ver clouds are light - ly sail - ing Through the drow - sy trembling air,

pp *sempre pp*

pp *slightly retard*

And the gold - en summer sun - shine Casts a glo - ry eve - rywhere.

slightly retard pp

Soft - ly sob - and sigh the bil - lows As they dream in sha - dows sweet, -

p *dim.*

p *p* *diminish -*

And the swaying reeds and rush - es Kiss the mirror at their feet. - (After Goethe)

p *ppp*

III.

Folksong. ✓

Slowly and simply, with pathos.

Is it the shrewd Oc - to - ber wind Brings the

tears in - to her eyes? Does it blow so strong that she must fetch Her

breath in sudden sighs? The sound of his hor - se's feet grows

faint, grows faint, grows faint, The Ri - der has passed from sight, has

passed, has passed from sight; The day dies out of the

crim - son west, And cold - ly falls the night. — She press - es her

pp *slightly slower* *p*

pp *slightly slower*

trem - ulous fin - gers tight Against her clos - ed eyes, And

pp

on the lone - some thre - shold there, She — cow - ers down and cries. (W. D. Howells)

still slower *p* *retard* *ppp*

still slower *pp* *p* *retard* *ppp*

IV. Confidence.

Not too slow, gracefully.

The piano introduction is in 3/4 time, key of D major. It consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

lightly

Noon - day sun or night — Have for me one light, Love shines

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked 'lightly'. The lyrics are 'Noon - day sun or night — Have for me one light, Love shines'.

p slower *in time*

in it bright, Through deep brown eyes. Scoffers tell a tale That

slower *in time*

p *pp*

The second line of the song continues the vocal melody and piano accompaniment. The tempo is marked 'p slower' and 'in time'. The lyrics are 'in it bright, Through deep brown eyes. Scoffers tell a tale That'. The piano part includes dynamic markings 'p' and 'pp'.

slightly slower

love grows pale, That love grows pale, That brown eyes fail. Ah, how wise!

slightly slower

The third line of the song concludes the vocal melody and piano accompaniment. The tempo is marked 'slightly slower'. The lyrics are 'love grows pale, That love grows pale, That brown eyes fail. Ah, how wise!'. The piano part includes dynamic markings 'p' and 'pp'.

in time *p lightly*
 Ah, how wise! Sure - ly true love's

in time *p* *p*
 might — Puts such fears to flight. In those brown eyes bright

p slower *in time* *p* *slightly pp*
 Love nev - er dies! In those brown eyes, Love nev - er dies, — Love nev - er —

slower *in time* *s. slightly pp*
 dies, In those brown eyes Love nev - er dies. — (E. A. M.)

retard *p* *l. H.*
 dies, In those brown eyes Love nev - er dies. — (E. A. M.)

retard *pp*

V.

"The West-wind croons in the Cedar-trees."

Not fast, with much character.

pp The west - wind croons in the *p* ce - dar-trees, *pp* The

gold - en-rod nods by the lea, *p* And Maud there's love in your

bon - ny black eyes; Can it be meant for me? *pp* The west - wind dies in the

p ce - dar-trees, The gold - en-rod droops by the lea, And

pp

Qw. * *Qw.* * *Qw.* *

f *mf* *pp*

Maud there's scorn in your mer-ry black eyes Surely not meant for me?— The

dim.

p

east - wind moans in the ce - dar-trees, The gold-enrod's dead by the

p *dim.* *

p

lea, And Maud— you may glance with your cru - el blackeyes,

p *p* *dim.* *

retard *p*

Win-ter has come to me.— (E. A. M.)

retard *pp* *p*

VI.

In the Woods.

Moderately, lightly.

p

In the woods at eve I wan - dered,

p

Through the sunset's crim - son light, In the woods, In the woods at eve,

p *pp*

There sat Da - mon play - ing soft - ly On the flute for

p *pp*

The musical score is written for voice and piano. It consists of three systems of music. The first system has a vocal line starting with a treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The piano accompaniment is in the same key and time, starting with a bass clef. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. Dynamics include piano (p) and pianissimo (pp). The tempo/style is 'Moderately, lightly.' The lyrics are: 'In the woods at eve I wan - dered, Through the sunset's crim - son light, In the woods, In the woods at eve, There sat Da - mon play - ing soft - ly On the flute for'.

slightly retard *p lightly*

my — de — light; So, la la la la la la la la la

slightly retard *pp*

retard

la la la la la la la —

retard *in time* *lightly*

pp *mf*

Ah, he swore he loved me tru — ly, Begged me

pp

would I love him too, — And be — witched me with — his — mu — sic,

p

slightly slower
p
 As it thrilled the forest through; So, la

slightly slower
p
delicately

in time
lightly
 la la la la la la la la la la la la la

p

retard
 la. Now my

in time
lightly
retard

heart ne'er ceases long - ing For a lov - er pro - ven false,

p

proven false, pro - ven false, — And that cru - el, haunt - ing

p

mu - sic, Still my rest - less soul — en - thralls. So, la

pp *slightly retard* *p*

slightly retard

la la la la la la la la la la la la la la

lightly

pp *retard*

la la. (After Goethe.)

in time *lightly*

VII. The Sea.

Broadly, with rhythmic swing.

mf
One sails a way to sea, to sea, One stands on the shore and

mf
cries;— The ship goes down the world, and the light On the sul - len

ff *ppp* *p* *ppp*
wa - ter dies.— The whis - pering shell is mute,— And

f *ff* *p*
af - ter is e - vil cheer; She shall stand on the shore and cry in vain,

pp *retard* *pp*

in vain, Man-y and man-y a year— But the state-ly wide-winged

retard *pp*

ship Lies wrecked, Lies wrecked on the unknown deep;— Far un-der, dead in his

increase *pp* *broader*

cor-al bed, The lov-er lies a-sleep,— Far un-der, dead in his

retard *ppp*

cor-al bed, The lov-er lies a-sleep— a-sleep.— (W. D. Howells)

p *retard* *ppp*

VIII.

Through the Meadow.

Not too slow, piquantly.

p The summer sun was soft and bland, As— they went through the

pp

p meadow land. A - cross the stream was scarce a step, And yet she feared to

retard *in time* *lightly*

in time *retard*

try the leap; And he to still her sweet alarm, Must lift her o - ver

retard

in time *slightly* *3*

on his arm. She could not keep the nar - row way, For— still the lit - tle

in time *lightly* *slightly*

slower *retard* *in time*
 feet would stray, And ev - er must he bend t'undo The tangled grasses

slower *retard* *in time*
 from her shoe, From dain - ty rose - bud lips in pout, Must kiss the perfect

retard
 flow - er out! Ah! lit - tle coquette! Fair deceit! Some

in time *p*
 things are bit - ter that were sweet. Ah! ah! lit - tle co - quette!

slightly marked
 things are bit - ter that were sweet. Ah! ah! lit - tle co - quette!

slightly retard *p* *f* *slower* *p*
 things are bit - ter that were sweet. Ah! ah! lit - tle co - quette!

still slower *pp* *retard* *pp* *p*
 Some things are bit - ter that were sweet. (W. D. Howells)

still slower *pp* *retard* *p* *in time* *pp*

BREITKOPF & HÄRTEL.

LEIPZIG.

NEW YORK.

BRUSSELS.

LONDON.



SONGS WITH ENGLISH WORDS.

e = English. fr = French. g = German. it = Italian.

German Song Publications.

Songs of old and modern composers in Folio size at \$—.50 each net. For Soprano Voice Nos: 1 to 200.
For Mezzo Soprano: Nos. 201 to 400. For C'Alto: Nos. 401 to 450. For Tenor: Nos. 451 to 600. For Barytone and
Bass: Nos. 601 to 700.

Edition in numbers each \$—.20 net.

For Soprano: Nos. 1001—1350. 2001—2350. For Mezzo Sop.: 1351—1550. 2351—2550.
For C'Alto 1551—1600. 2551—2650. For Tenor: 1601—1800. 2651—2850. For Barytone: 1801—1950
2861—2950. For Bass: 1951—2000. 2951—3000.

Duets with Piano accompaniment.


| | Price \$ cts. | | Price \$ cts. |
|---|------------------|--|------------------|
| Gade, Niels, W., Op. 9. Nine Songs for two Soprano voices. e. g. net | 1 — | Hiller, Ferdinand, Op. 39. Songs of the People. 7 Duets with or without acc.; New Ed., e. g. | 1 — |
| Grädener, Carl G. P., Op. 15. Hebrew Songs for one and two female voices (3 Duets, 2 Solos), New Ed., e. g. | 1 — | Jadassohn, S., Op. 36. Nine Songs (Canons) for two Soprano voices; e. g. | 1 90 |
| | | — Op. 72. Nine Folk-Songs; e. g. | 1 50 |

Trios, Quartets and other Choruses, with or without accompaniment.

| | Price \$ cts. | | Price \$ cts. |
|---|------------------|--|------------------|
| Bach, J. S., St. Luke's Passion. Vocal Score, e. g. net | 1 50 | Bruch, Max, Hebrew Songs (Hebräische Gesänge) for mixed Chorus, Orchestra and Organ (ad lib.), Full Score, e. g. . . . net | 2 50 |
| Becker, Albert, Op. 26. Sacred Dialogue (Geistlicher Dialog), for Alto solo and Chorus with Organ acc; Vocal Score, e. g. net | 50 | Organ and Orchestral Parts | 3 75 |
| — Reformation Cantata for Solos and Chorus with Orch. and Org. acc.; Vocal Score, e. g. net | 1 — | Vocal Score | 1 — |
| Orch. Score net | 10 — | Vocal Parts, each net | 20 |
| Orch. Parts net | 11 50 | Costa, M., Eli. Oratorio. Vocal Score, e. g. . . . | 7 50 |
| Vocal Parts, g., each net | 40 | — Naeman. Oratorio. Vocal Score, e. g. . . . | 7 50 |
| — Op. 50. Cantata, for Solos, Chorus and Orchestra. Score net | 5 — | Dürrner, J., Op. 26. Three Songs for mixed Chorus, e. g. Score 1 —. Parts. . . . net | 30 |
| Orch. Parts net | 6 — | — The same singly, Nr. 1. This love is much like the wind. Score, net — 30. Parts, each net | 10 |
| Vocal Score, e. g. net | 75 | — Nr. 2. Morning Wandering. e. g. Score, net — 30. Parts, each net | 10 |
| Bruch, Max, Op. 54. Songs (Solos and mixed Choruses) from Heyse's »Siechentrost«, with accompaniment of Piano and Violin. Score and Parts. e. g. | 3 75 | — 6 Scotch National Songs for Men's voices. e. g. Score, — 75. Parts, each net | 40 |

BREITKOPF & HÄRTEL'S POPULAR EDITION.

| | Price \$ cts. | | Price \$ cts. |
|---|------------------|--|------------------|
| Dürner, J. , The same, singly: | | Markull, F. W. , Op. 136. Roland's Horn. A | |
| Nr. 1. I've seen the smiling of fortune. e. g. | | Cantata for Men's Voices, Solos and Orchestra. | |
| Score, net — 30. Parts, each . . . net | 10 | Full Score in MS. | 25 — |
| Nr. 2. Twas on a summer's afternoon. Score, | | Orchestral Parts in MS. | 14 25 |
| net — 30. Parts, each net | 10 | Vocal Score, e. | 1 50 |
| Nr. 4. On thy wild moors. Score . . . net | 30 | Nicodé, J. L. , Op. 31. The Sea (Das Meer). | |
| Parts, each net | 10 | Ode-Symphony for Men's Voices, Solo, | |
| Gade, Niels W. , Op. 23. Spring Phantasy. | | Orchestra and Organ, e. g. | |
| Concert-Piece for 4 Solo-Voices, Orchestra | | Full Score | 12 50 |
| and Piano. | | Orchestral Parts | 18 25 |
| Vocal Score, e. | 1 — | Vocal Parts, each net | 40 |
| - e. g. net | 75 | Raff, J. , Op. 209. The Day (Die Tageszeiten). | |
| - Parts, e. g., each net | 20 | Concertante in 4 Parts for Chorus, Piano | |
| - e. g. (First Edition), complete | 1 50 | and Orchestra. Score, g. \$ 10.50. Piano and | |
| — Spring's Message net | 1 75 | Orch. Parts \$ 11.50. Arr. for Chorus and | |
| Goldschmidt, A. von , The Seven Mortal Sins | | 2 Pianos \$ 7 —. Vocal Parts e. g., each net | 40 |
| (Die sieben Todsünden). Full Score, e. g. 50 — | | — Op. 212. The World's End; The Judg- | |
| Orchestral and Solo Parts in MS. | | ment; The New World, After the words of | |
| Chorus Parts (Sop., Alto, Ten., Bass) each | 1 — | the Holy Scripture. Oratorio. e. g. | |
| Vocal Score, e. g. | 7 50 | Full Score | 22 50 |
| Introductions to III ^d Part and »Liebesscene«. | | Orchestral Parts | 23 65 |
| Orchestral Score, e. g. | 4 — | Vocal Score, e. | 2 50 |
| Parts | 6 — | - Parts, each net | 40 |
| Händel, G. F. , Esther. Oratorio. Vocal Score, e. g. | 7 50 | Reinecke, C. , Op. 161. »Sommertagsbilder« | |
| Haydn, Jos. , The Seasons. Oratorio. Full | | (Summerday-Pictures), for Chorus and Or- | |
| Score, e. g. | 18 — | chestra. Score, e. g. | 13 75 |
| Vocal Score e. g. (arr. by the Composer) | 7 50 | Orch. Parts \$ 13.15. Vocal Score, e. g. | 6 75 |
| Hofmann, Heinr. , Op. 64. Cantata for Alto | | Vocal Parts, each net | 40 |
| Solo, Chorus and Orchestra (Organ ad lib.) | | Schumann, Rob. , Op. 98b. Requiem for | |
| Orch. Score. | 5 — | Mignon, from Goethe's Wilhelm Meister. | |
| - Parts | 6 75 | For Solo, Chorus and Orchestra. | |
| Vocal Score, e. g. | 2 — | Vocal Score. | 1 75 |
| - Parts, e. g. | 1 75 | - Parts each | 15 |
| — Op. 68. »Sinnen und Minnen«. A Cyclus | | — Op. 71. Hymn for Advent; for Solo- | |
| of Songs for Sop., Alto, Ten. and Bass, | | Voices, Chorus and Orchestra. | |
| with Piano accompaniment. | | Vocal Score. | 1 90 |
| Vocal Score, e. g. | 3 75 | - Parts each | 15 |
| Parts, e. g. | 2 — | — Manfred. Dramatic Poem in three parts. | |
| — Op. 84. Spring and Love (Lenz und | | Vocal Score. | 1 25 |
| Liebe). A Cyclus of Songs for Soprano, | | - Parts | 1 25 |
| Alto, Ten. and Bass, with Piano acc. | | Spohr, L. , »Der Fall Babylons« (The Fall of | |
| Vocal Score, e. g. | 3 50 | Babylon), Oratorio in 2 Parts for Solo, | |
| Parts, e. g. | 1 50 | Chorus and Orchestra. Score. | 22 50 |
| — Op. 100. Editha. A tale of the Hertha-Sea | | Orch. Parts | 18 — |
| (Eine Sage vom Herthasee). Piano Score, net | 5 — | Vocal Score \$ 9.75. Solo Parts \$ 2.25. | |
| Full Score. net | 15 — | Chorus Parts, e. g., each net | 40 |
| Orchestral Parts net | 20 — | Stehle, J. G. Ed. , The Legend of St. Cecilia. | |
| Vocal Parts, e. g., each net | 50 | Vocal Score, e. g. fr. it. | 3 — |
| Jadassohn, S. , Op. 54. Forgiveness. Concert- | | - Parts, e. g., each net | 20 |
| Piece for Soprano solo, Chorus and Orchestra. | | — Evening-Song (Abendfeier), for Tenor | |
| Vocal Score, g. | 3 — | solo and female Chorus or Soprano solo and | |
| - Parts, e. g. | 50 | Male Chorus with Orchestra or Piano ac- | |
| — Op. 60. The 100th Psalm; for 8 part- | | companiment. Vocal Score, e. g. fr. it. net | 50 |
| Chorus, Alto solo and Orchestra. Score 4.25. | | — Oybin, for Alto-Solo and Male Chorus | |
| Orch. Parts 4 —. Vocal Parts, each net | 20 | with Piano or Orchestra accompaniment. | |
| — Op. 65. By the Rivers of Babel, (Trost- | | Vocal Score. net | 1 — |
| lied) for Chorus, Organ ad lib.) and Orchestra. | | Tausch, J. , Op. 16. March of the »Germanen- | |
| Full Score (with additional Piano accom- | | zug« from »Trutz-Nachtigal« by A. Silber- | |
| paniment), e. g. | 6 — | stein. For Soprano-solo, Chorus and Orchestra. | |
| Orchestral Parts | 6 25 | Vocal Score, e. g. | 1 75 |
| Vocal Parts, each net | 40 | Wagner, R. , Lohengrin. Vocal Score, e. g., net | 3 — |
| Krug-Waldsee, J. , Op. 27. The Fiddler of | | — Tristan and Isolde. Vocal Score . . . net | 5 — |
| Gmünd. Legend for mixed Chorus, Tenor- | | Wallnöfer, A. , Eddystone. Action in 3 Acts. | |
| Solo and Orchestra (Violinsolo). | | Vocal Score, g. e. | 5 — |
| Vocal Score, e. g. net | 2 50 | | |
| Vocal Parts, each net | 20 | | |

 Cheap Collection of Orchestral Works (16 Series in 1000 Numbers) and of Chorus Parts (22 Series in 550 Numbers). Complete Lists on application from our New York house and of all Musik Sellers. 